

SELECTED PROOFS
FROM SCRIBNER'S
MONTHLY AND
ST. NICHOLAS



THE CENTURY CO.
UNION SQUARE N.Y.



Cornell University Library

The original of this book is in
the Cornell University Library.

There are no known copyright restrictions in
the United States on the use of the text.

<http://www.archive.org/details/cu31924032188819>

arY1279 Cornell University Library

Selected proofs from the first and second



3 1924 032 188 819

olin,anx

SELECTED PROOFS

FROM

THE FIRST AND SECOND PORTFOLIOS
OF ILLUSTRATIONS

FROM

SCRIBNER'S MONTHLY AND ST. NICHOLAS



THE CENTURY CO. NEW-YORK

~~7831 G. 54~~

A. 3086.



COPYRIGHT, 1881, BY THE CENTURY CO.

Press of
FRANCIS HART & CO.
New-York.

PUBLISHERS' NOTE.

Two years ago the publishers of this portfolio collected, in a single bound volume, a number of proofs of the principal cuts which had appeared in SCRIBNER and ST. NICHOLAS. During the year that followed, so considerable an amount of excellent work was done in this field, that a second portfolio of loose proofs was selected, almost entirely from the engravings of the year. In both instances, only a small edition was printed, for in neither was there any expectation of a commercial demand for the volume, which was chiefly intended for the press and for art amateurs as a succinct presentation of the part taken by the two magazines in giving new life to wood-engraving in America. More than any other compilation which has been made or which it is now possible to make, these two portfolios have contained a *résumé* of the progress of American wood-engraving as exhibited in its highest and most characteristic examples. The response from the public and the press to the pioneer work done especially by SCRIBNER'S MONTHLY (hereafter to be known as THE CENTURY MAGAZINE) in extending the province of engraving was so cordial that a number of cuts were included in the first and second portfolios whose chief interest was as representative of technical methods long popular in France and England, and already growing in favor in America. In preparing the present volume, the selection has been made from the previous ones with direct reference to the book-buyer, the significance of cuts as illustrating the capability of the graver giving way to the supposed popularity of the subject. The possessor may thus be sure of a collection which will directly minister to the interest and entertainment of the home circle at the same time that it is in some sort an apology for wood-engraving as a popular agency in the diffusion of good art.

THE CENTURY CO.
(Formerly Scribner & Co.)

SEPTEMBER, 1881.

TABLE OF CONTENTS.

- I. THE YOUNG MARSYAS.
Drawn by ELIHU VEDDER from his own painting. Engraved by T. COLE.
- II. THE LOST MIND.
From painting by ELIHU VEDDER. Engraved by T. COLE.
- III. BIORN THE BOLD.
Drawn by MARY HALLOCK FOOTE. Engraved by T. COLE.
- IV. THE SISTERS.
From painting by WILLIAM PAGE. Engraved by T. COLE.
- V. PORTRAIT OF MODJESKA AS "JULIET."
From photograph by SCHOLL. Engraved by T. COLF.
- VI. THE LAST SUPPER.
From painting by LEONARDO DA VINCI. Engraved by T. COLE.
- VII. HEAD OF CHRIST.
From painting by LEONARDO DA VINCI. Engraved by T. COLE.
- VIII. DEATH'S DOOR.
Reproduced by American Photo-Engraving Co. from illustration in Blair's "Grave," drawn by WILLIAM BLAKE, and engraved by SCHIAVONETTI.
- IX. PORTRAIT OF SAVONAROLA.
From painting by FRA BARTOLOMMEO. Engraved by T. COLE.
- X. PORTRAIT OF DUVENECK.
From painting by WM. M. CHASE. Engraved by T. COLE.
- XI. PORTRAIT OF JOHN GREENLEAF WHITTIER.
Drawn by WYATT EATON. Engraved by T. COLE.
- XII. WHITTIER'S BIRTHPLACE.
Drawn by HOMER MARTIN. Engraved by F. S. KING.
- XIII. "HOME, SWEET HOME."
The birthplace of John Howard Payne. Drawn by F. HOPKINSON SMITH. Engraved by F. S. KING.
- XIV. PORTRAIT OF PETER THE GREAT.
From steel engraving by J. HOUBRAKEN, of the painting by C. De Moore. Engraved by R. A. MULLER.
- XV. AUTUMN AFTERNOON IN THE BERKSHIRE HILLS.
From painting by ABBOTT H. THAYER. Engraved by T. COLE.
- XVI. THE SPHINX.
From photograph from Nature. Engraved by E. BOOKHOUT.

- XVII. READY FOR THE RIDE.
From painting by WM. M. CHASE, in possession of the Union League Club. Engraved by T. COLE.
- XVIII. PORTRAIT OF EDGAR ALLAN POE.
From daguerreotype. Engraved by T. COLE.
- XIX. CAUGHT BY THE SNOW.
Drawn by THOMAS MORAN. Engraved by J. A. BOGERT.
- XX. THE SOWER.
After photograph from painting by JEAN-FRANÇOIS MILLET. Engraved by T. COLE.
- XXI. THE NEW-BORN LAMB.
From painting by JEAN-FRANÇOIS MILLET. Engraved by the Yves & Barret process.
- XXII. THE BLACK DOUGLASS.
Drawn by MARY HALLOCK FOOTE. Engraved by A. V. S. ANTHONY.
- XXIII. THE COUNTESS POTOCKA.
After original pastel in the Berlin Museum. Engraved by T. COLE.
- XXIV. GATHERING SEA-WEED.
From painting by GEO. INNESS, JR. Engraved by JOHN W. EVANS.
- XXV. THE OLD MANSE AT CONCORD.
The home of Hawthorne and of Emerson. Drawn by HOMER MARTIN. Engraved by HENRY MARSH.
- XXVI. MADONNA OF THE LILY.
From painting by LEONARDO DA VINCI. Engraved by R. A. MULLER.
- XXVII. JOSEPH JEFFERSON AS "BOB ACRES."
Drawn by ROBERT BLUM. Engraved by PHOTO-ELECTRO CO.
- XXVIII. STATUE, "CHARITY."
From photograph of original by PAUL DUBOIS. Engraved by T. COLE.
- XXIX. PORTRAIT OF ABRAHAM LINCOLN.
Drawn by WYATT EATON. Engraved by T. COLE.
- XXX. ETRUSCAN FAN.
Drawn by R. RIORDAN. Engraved by HENRY MARSH.
- XXXI. THE RETURN FROM THE DEER-HUNT.
From painting by H. SANDHAM. Engraved by F. S. KING.
- XXXII. LITTLE SIGRID.
Drawn by JOHN LAFARGE. Engraved by HENRY MARSH.
- XXXIII. THE TILE CLUB AT EASTHAMPTON.
From sketch by E. A. ABBEY. Engraved by J. P. DAVIS.
- XXXIV. A SWEDISH QUEEN-MOTHER OF THE OLDEN TIME.
From painting by EDELFEIT. Engraved by W. B. CLOSSON.
- XXXV. PORTRAIT OF WILLIAM CULLEN BRYANT.
Drawn by WYATT EATON. Engraved by T. COLE.
- XXXVI. FEEDING THE CALVES.
From drawing by CHIALIVA. Engraved by N. W. SCOTT.
- XXXVII. THE PICTURE IN THE FIRE-PLACE BEDROOM.
Drawn by MARY HALLOCK FOOTE. Engraved by W. J. LINTON.
- XXXVIII. PORTRAIT OF WALT WHITMAN.
From a photograph. Engraved by G. KRUELL.
- XXXIX. PORTRAIT OF JAMES A. M. WHISTLER.
From study in black, by WHISTLER. Engraved by FRED. JUENGLING.
- XL. PORTRAIT OF WHISTLER'S MOTHER.
From painting by JAS. A. M. WHISTLER. Engraved by T. COLE.
- XLI. THE WHITE LADY.
From a study in white by JAS. A. M. WHISTLER. Engraved by T. COLE.

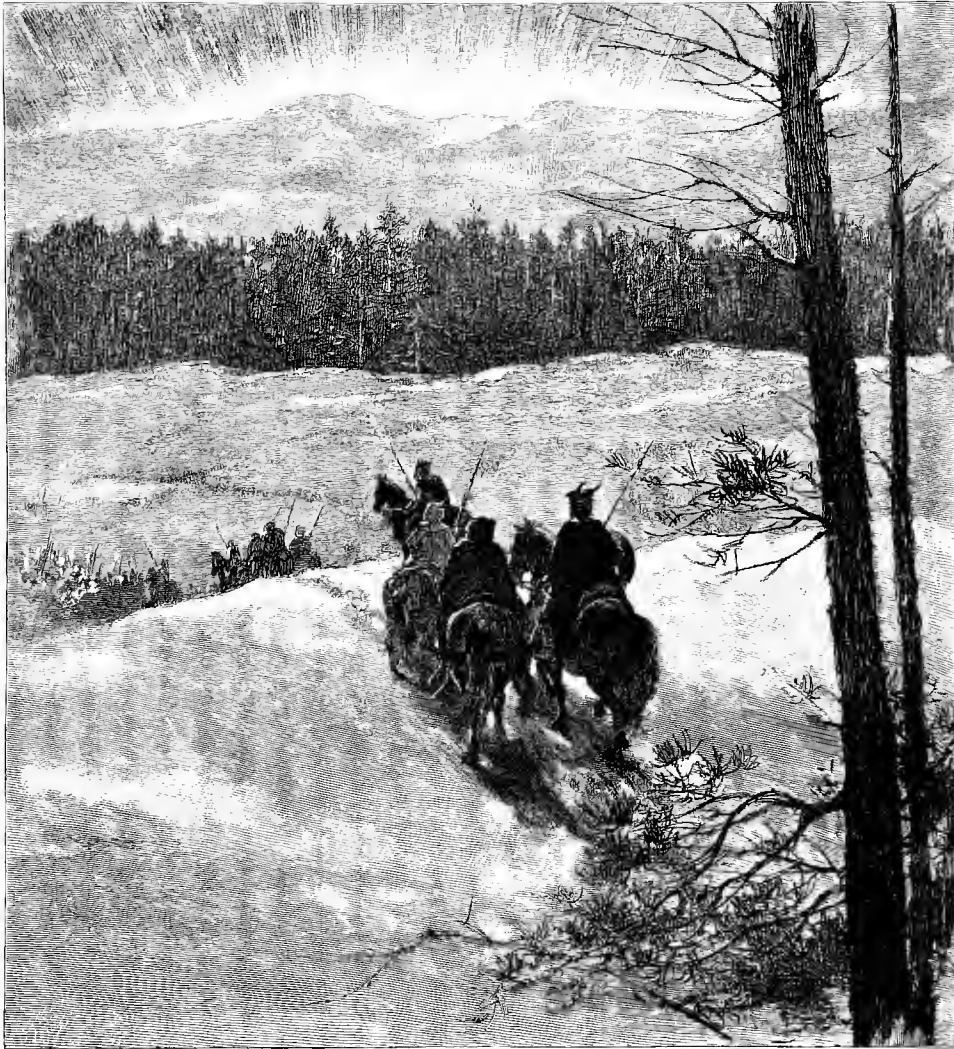
- XLII. MORNING AT JESSE CONKLING'S.
Drawn by R. SWAIN GIFFORD. Engraved by F. S. KING.
- XLIII. THE HOLLIS BUST OF MILTON.
From photograph. Engraved by DAVID NICHOLS.
- XLIV. A RUSSIAN NUN.
From photograph by Velten, of St. Petersburg, of the painting by TH. TCHOUMAKOFF. Engraved by T. COLE.
- XLV. THE STONE JUG.
From painting by A. VAN OSTADE. Engraved by J. H. E. WHITNEY.
- XLVI. WALDEN POND.
Drawn by HOMER MARTIN. Engraved by T. COLE.
- XLVII. PORTRAIT OF OLIVER WENDELL HOLMES.
Drawn by WYATT EATON. Engraved by T. COLE.
- XLVIII. RISTORI AS MARIE STUART.
Drawn by ROBERT BLUM. Engraved by T. COLE.
- XLIX. THE LAST TOKEN.
From painting by GABRIEL MAX. Engraved by T. COLE.
- L. THE PIPING SHEPHERD.
From water-color by FORTUNY. Engraved by T. COLE.
- LI. THE DAUPHIN.
From steel engraving of a painting by GREUSE. By permission of Thomas McLean, 7 Haymarket, London. Engraved by G. KRUELL.
- LII. THE PRINCES IN THE TOWER.
From the engraving by SAMUEL COUSINS of the painting by JOHN EVERETT MILLAIS. By permission of The Fine Art Society of London. Engraved by G. KRUELL.
- LIII. MISS PENELOPE BOOTHBY.
From painting by SIR JOSHUA REYNOLDS. By permission of Thomas McLean, 7 Haymarket, London. Engraved by J. G. SMITHWICK.
- LIV. PORTRAIT OF GLADSTONE.
From photograph by MARION & Co. Engraved by T. COLE.
- LV. A GIRL OF THE MEXICAN CAMP.
Drawn by Mrs. MARY HALLOCK FOOTE. Engraved by T. COLE.
- LVI. PORTRAIT OF SEYMOUR HADEN.
From photograph. Engraved by T. COLE.
- LVII. A BY-ROAD IN TIPPERARY.
From etching by SEYMOUR HADEN. Engraved by JOSEPH SPEER.
- HEAD OF FAWN OF MULE-DEER. (Tail-piece to Contents.)
Drawn and Engraved by J. HARRISON MILLS.



PROOF IMPRESSIONS.

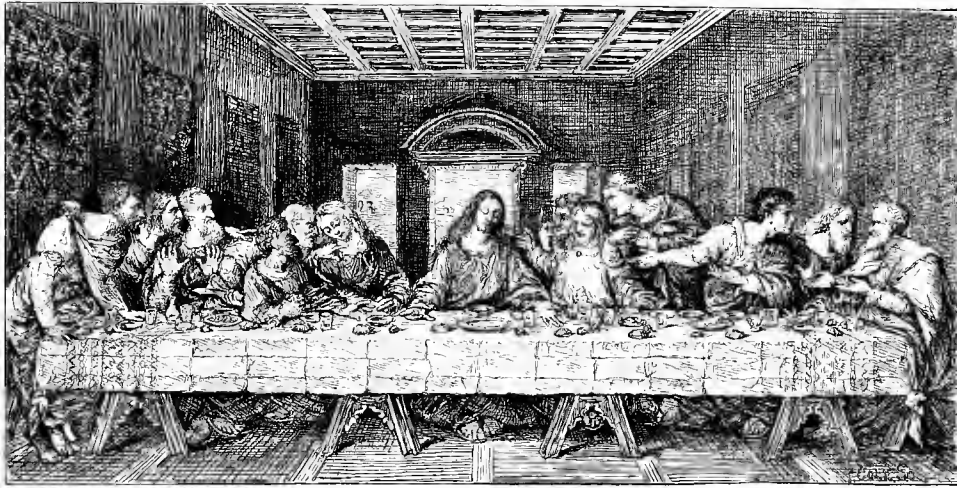














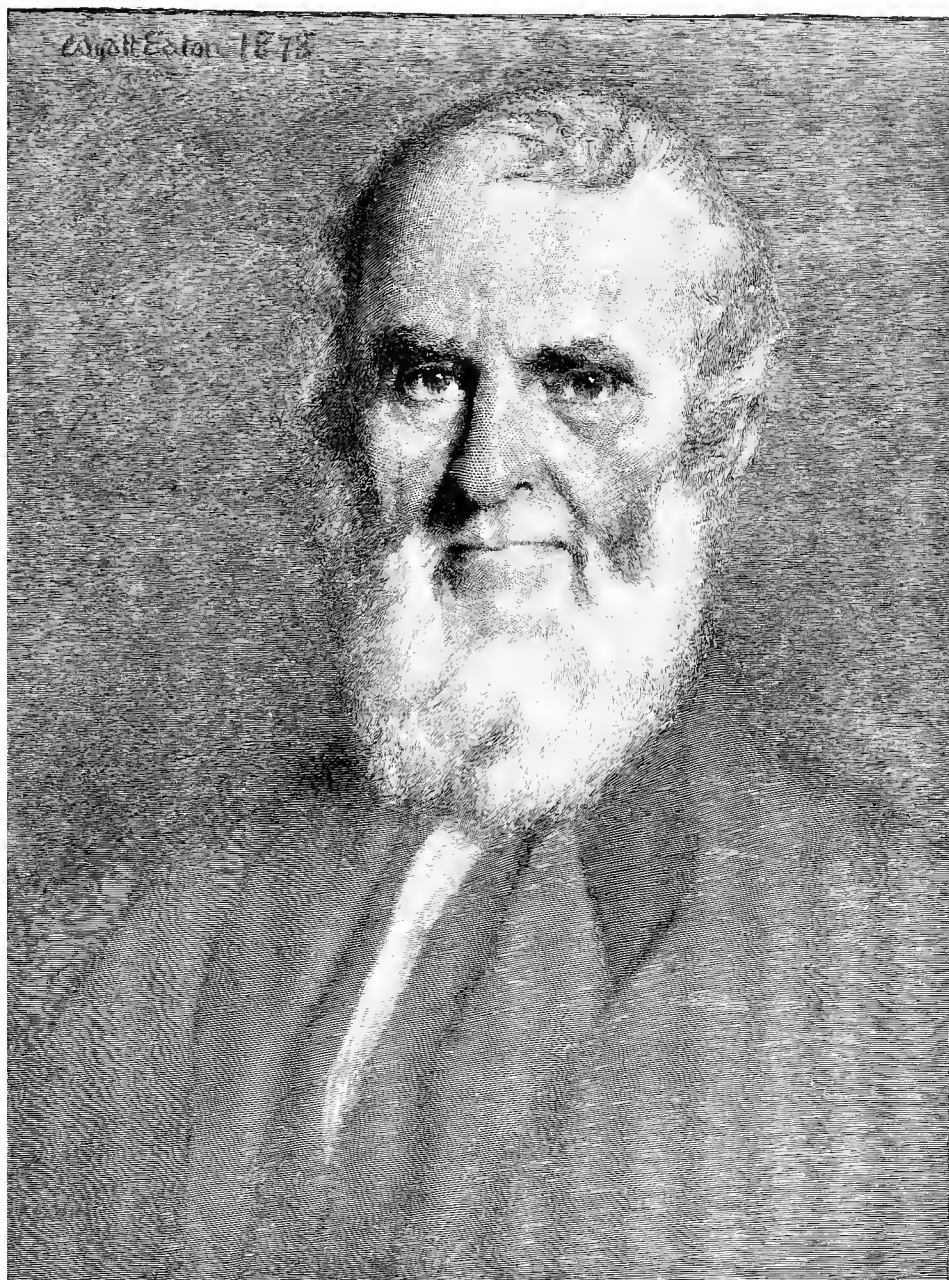


Drawn by W. Blake

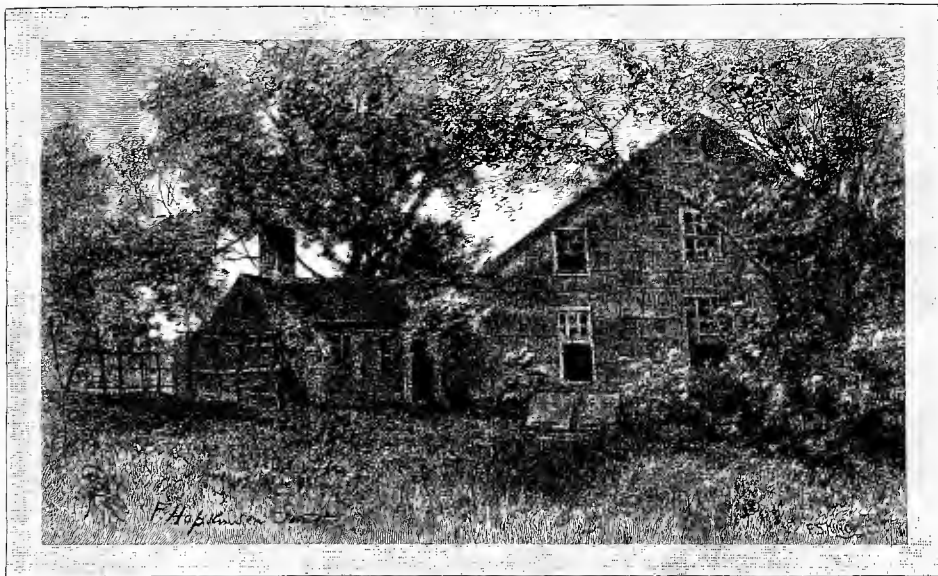
Engraved by T. Sturges



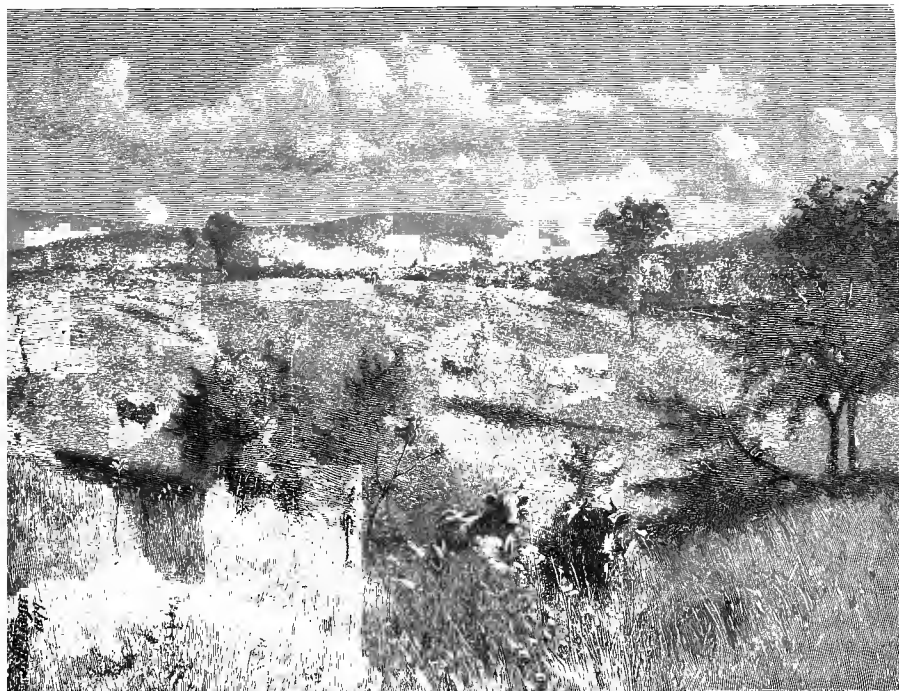


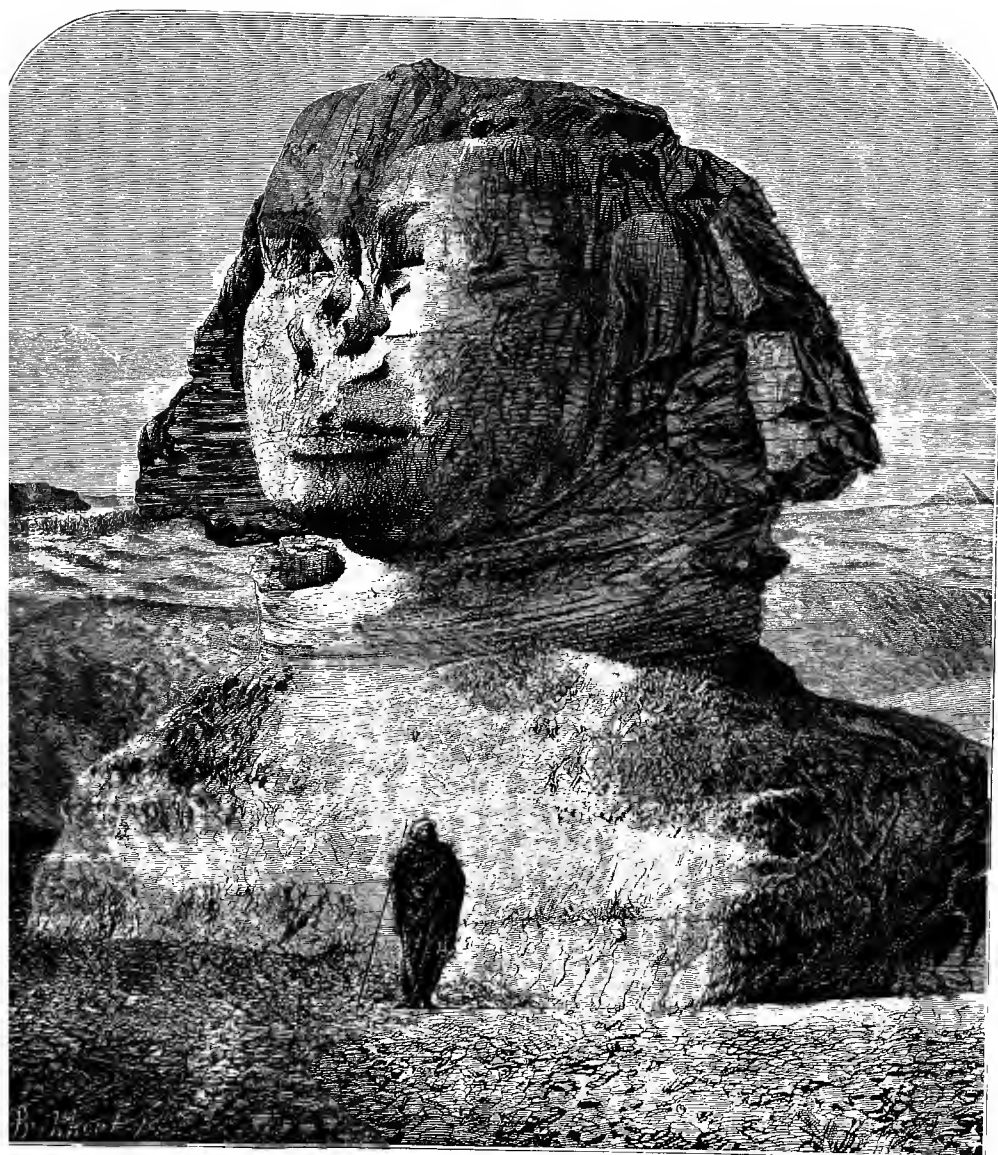




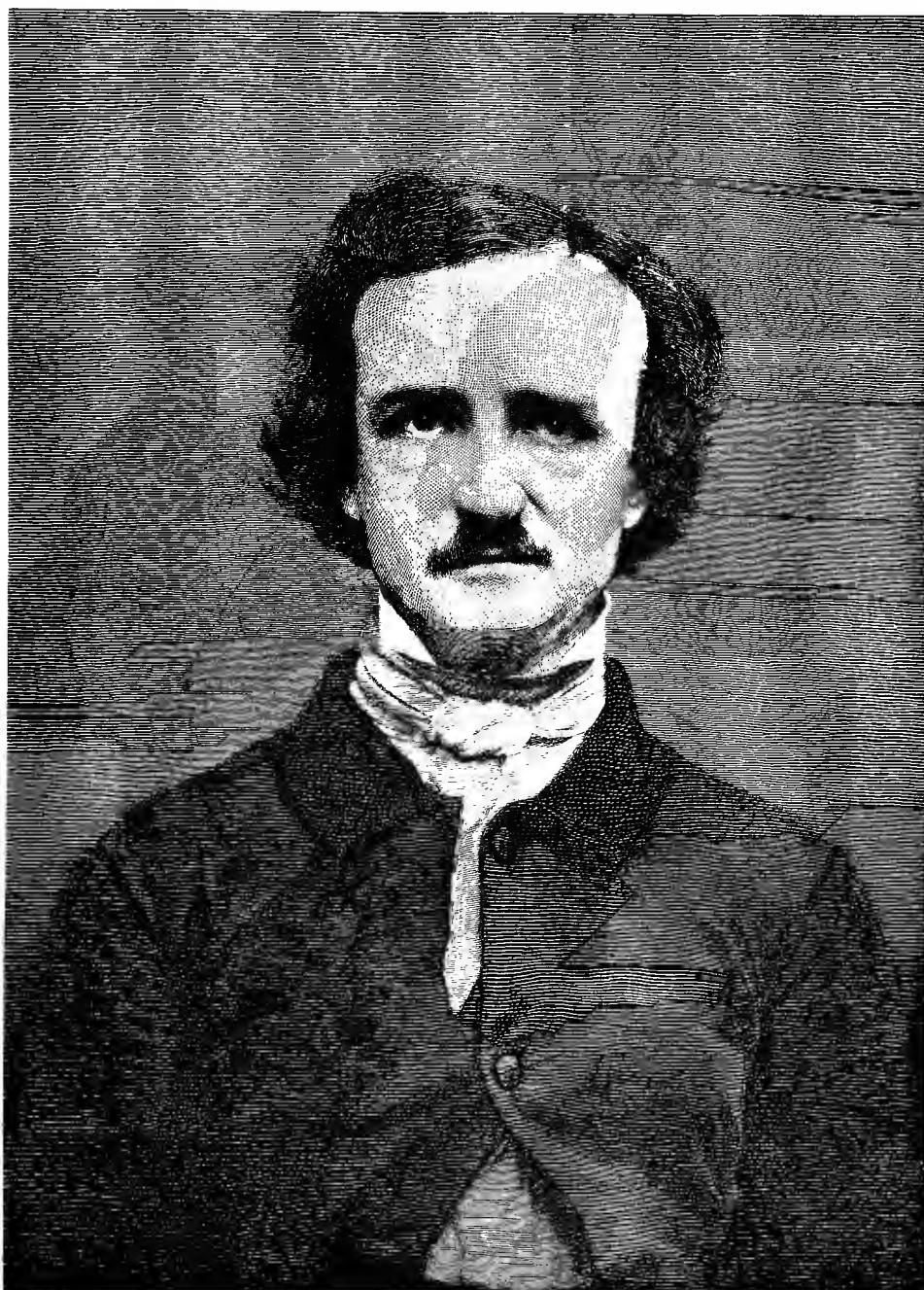


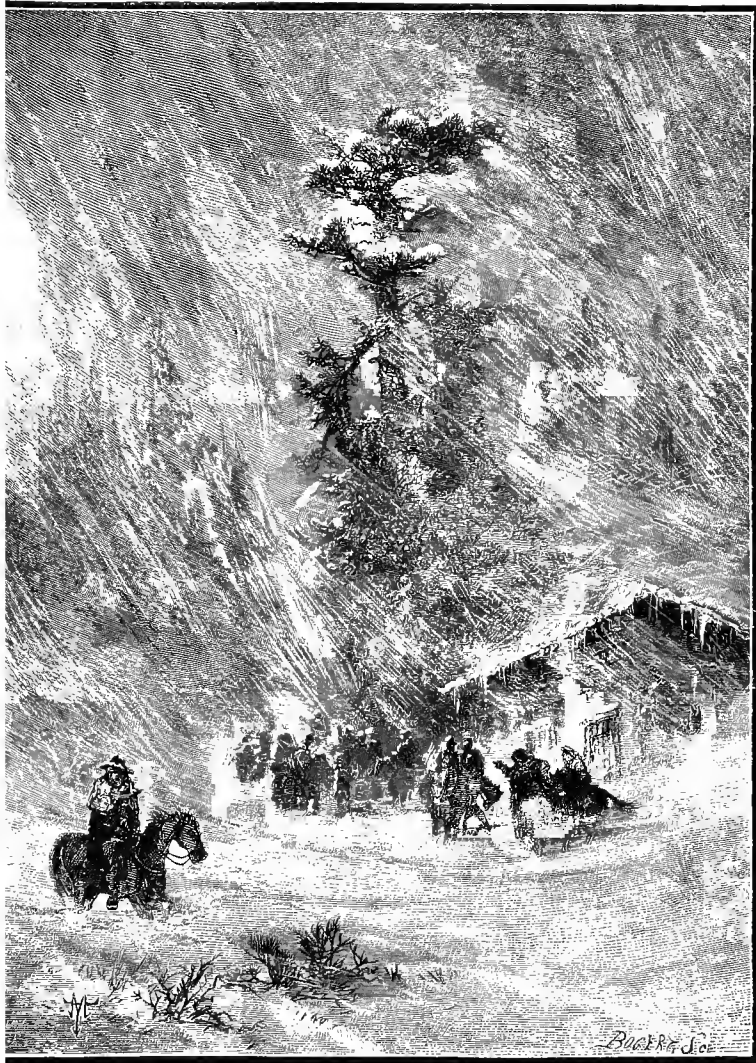


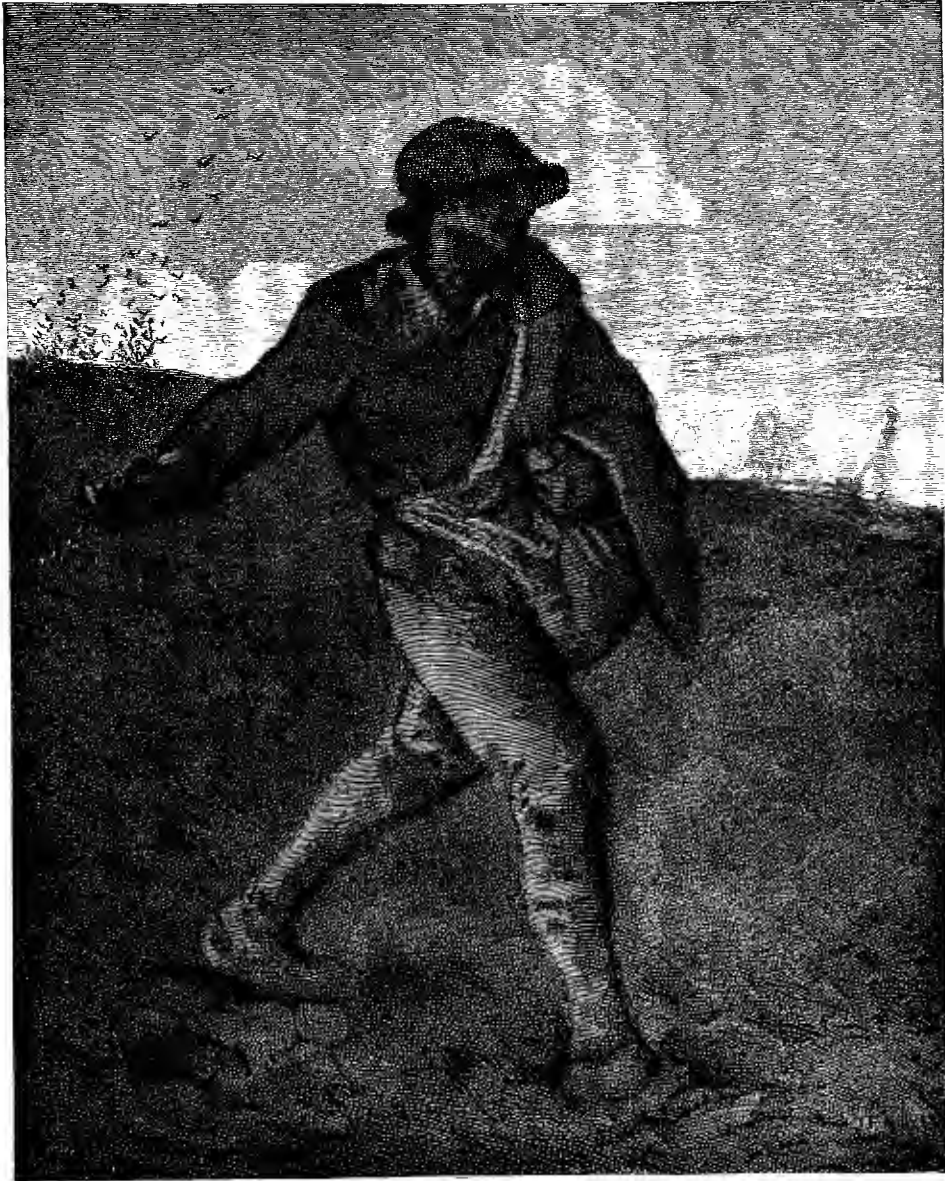


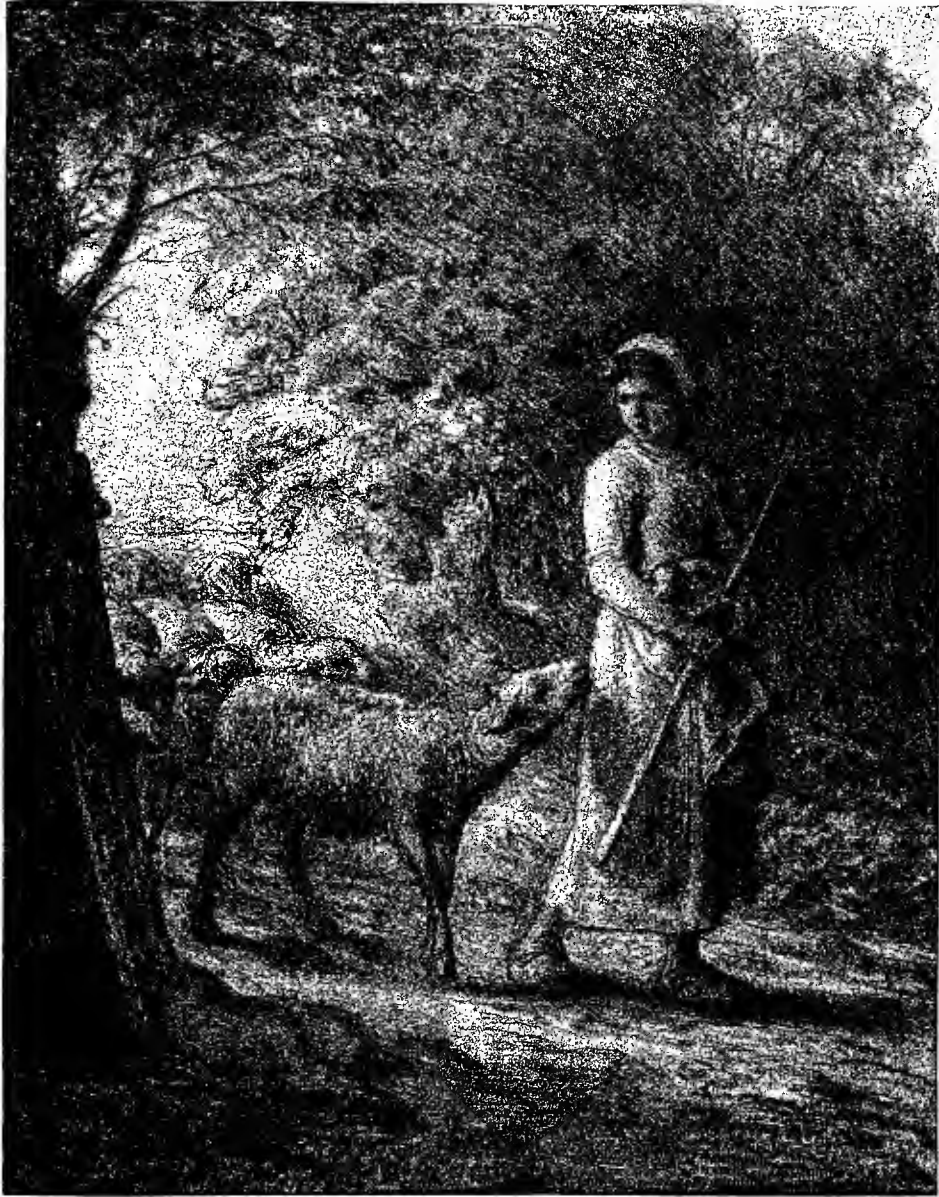






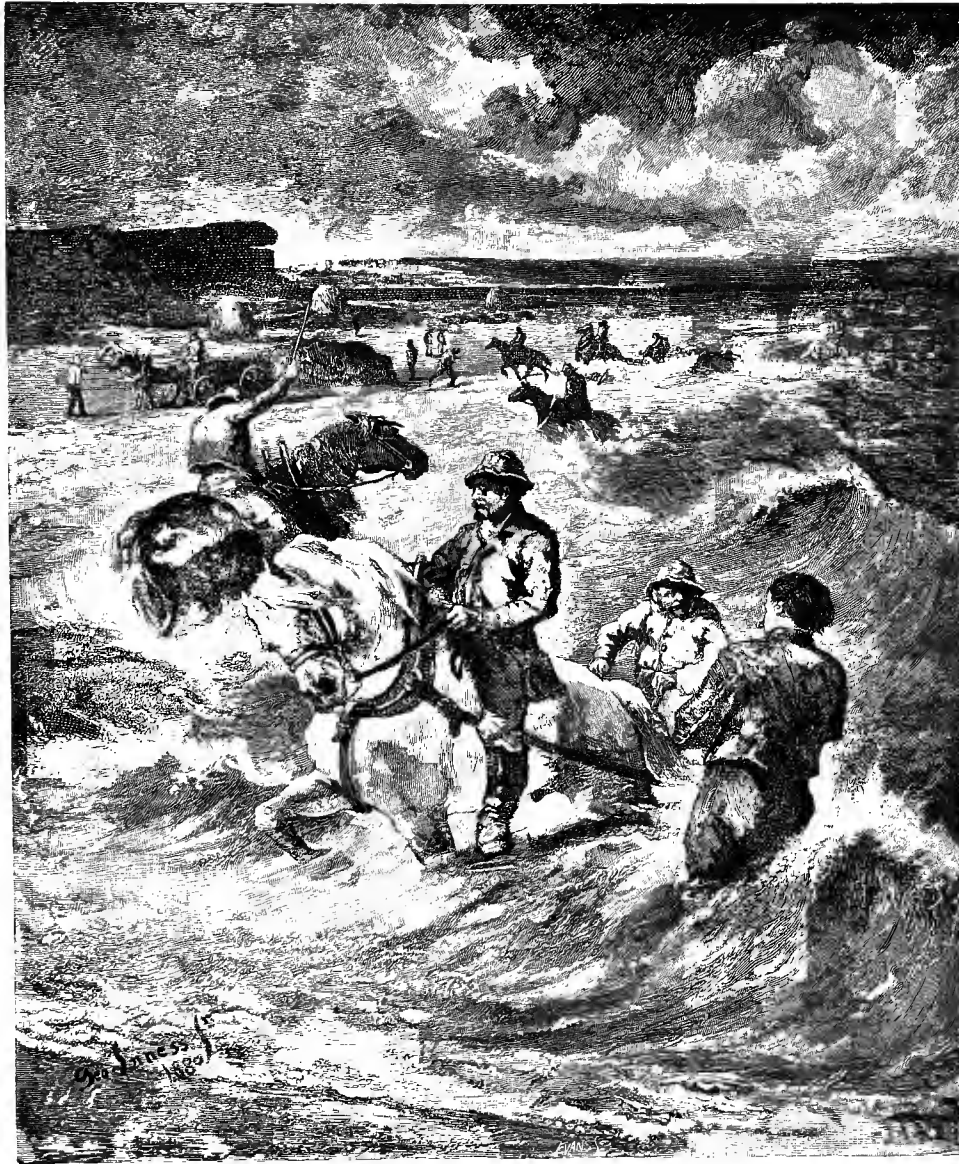












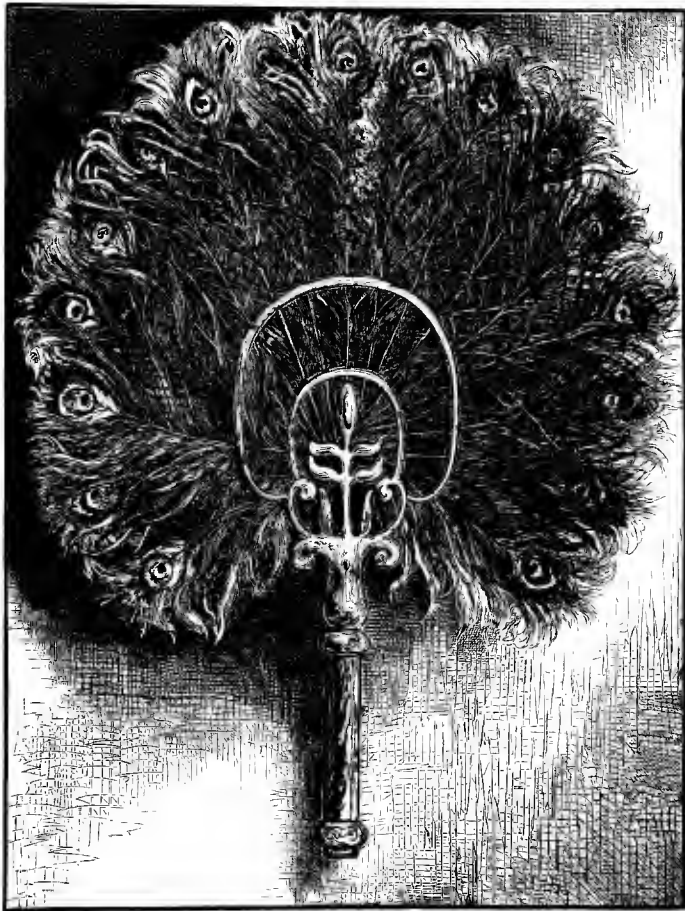








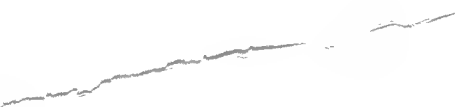






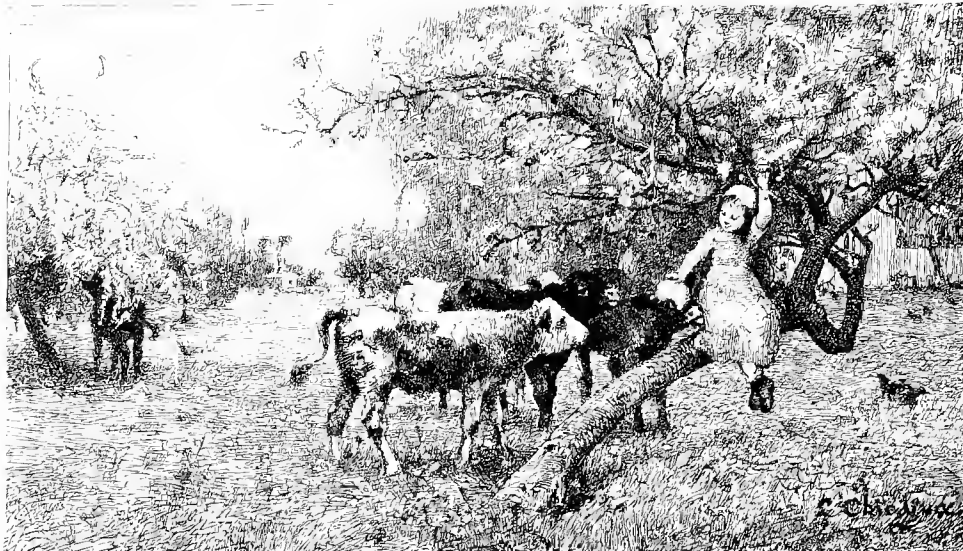




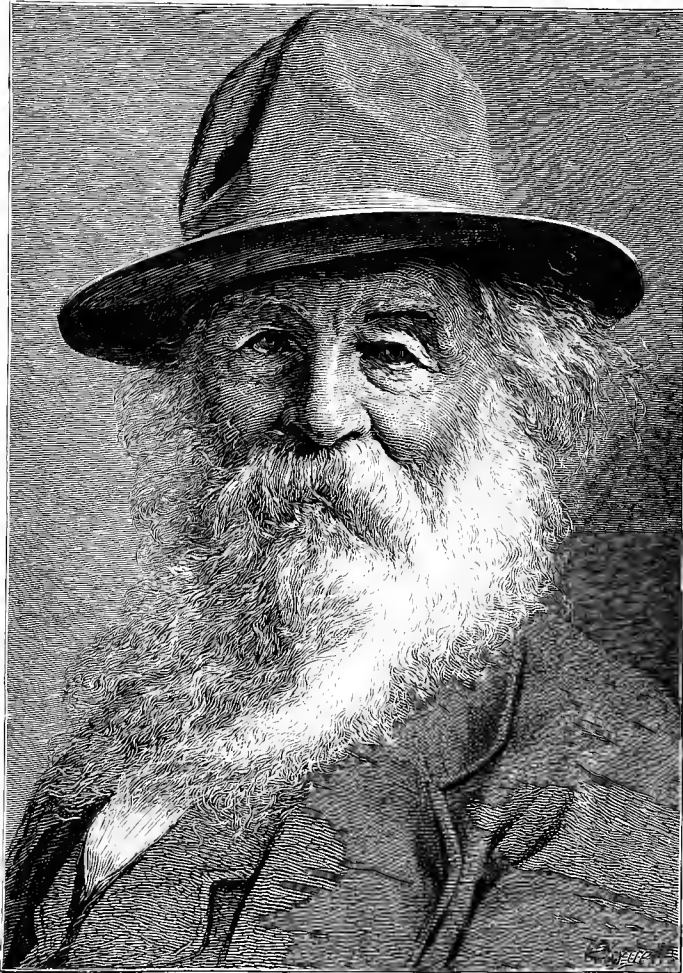








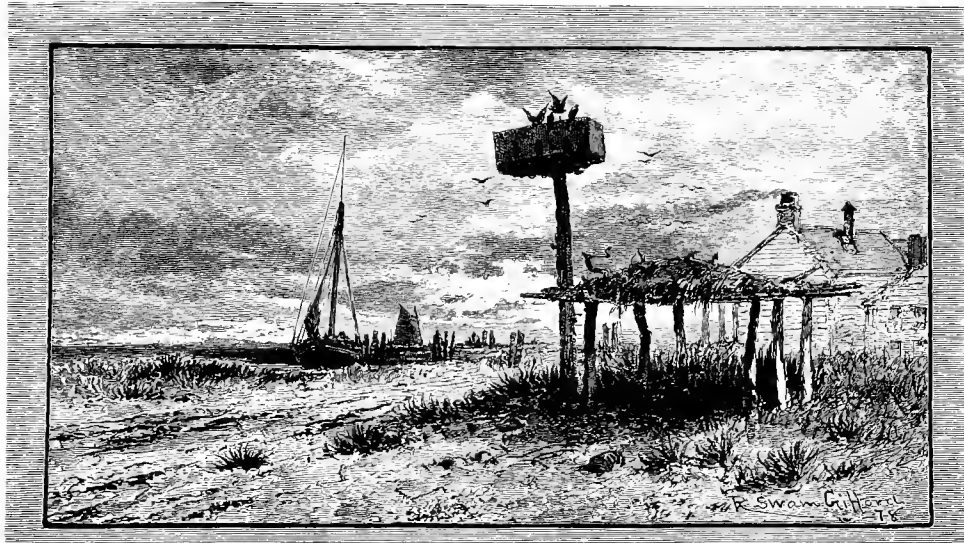








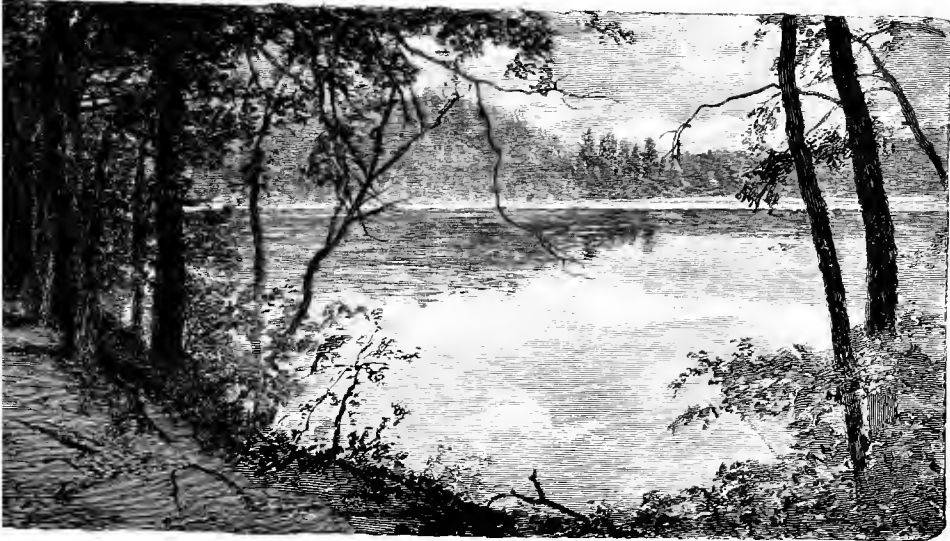


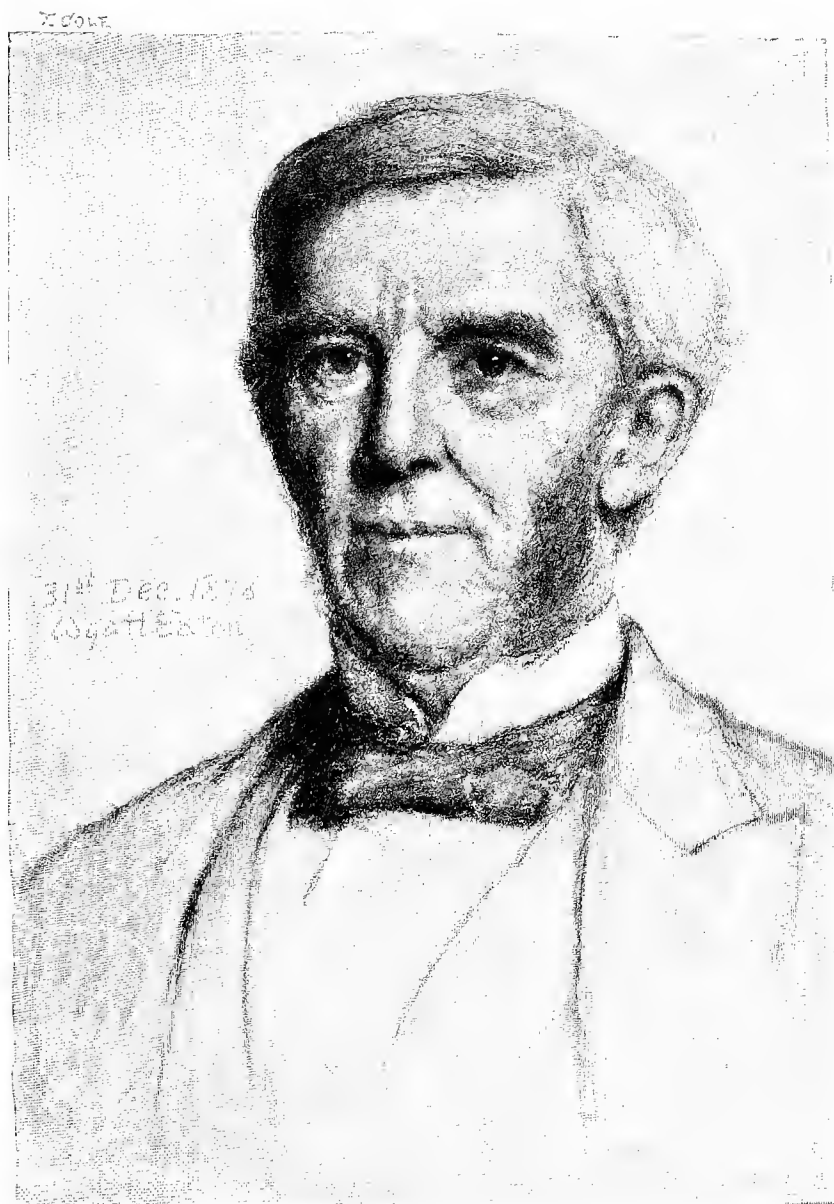














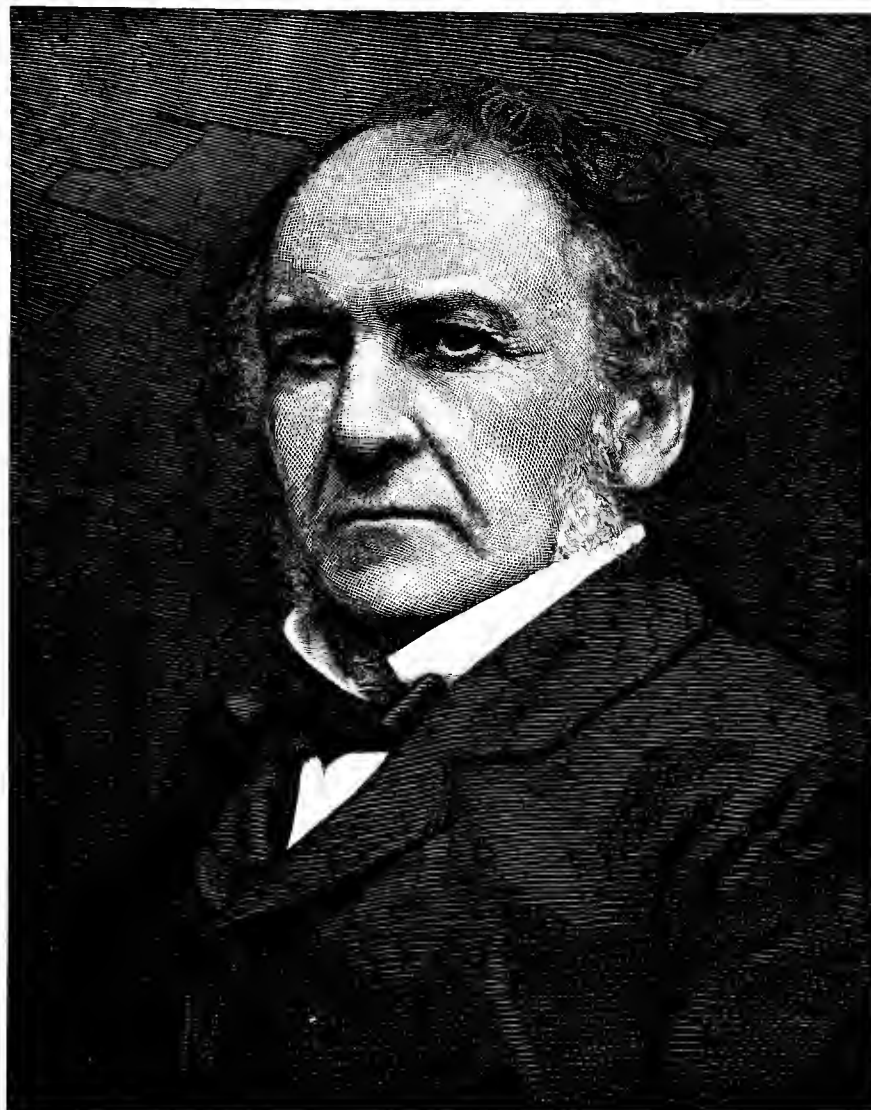
















J. Seymour Haden



